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## CRETAN EXPEDITION

### XIII

#### THE VASES OF ERGANOS AND COURTES

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[Cf. PLATES VI, VIII, IX]

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As Professor Halbherr has already remarked in a former article (p. 259), the pre-Hellenic material of Crete with which we were acquainted, was, up to a few years ago, exceedingly limited; and as to Ceramics, there were only to be mentioned the Mycenaean fragments of Cnossus<sup>1</sup> and the Cretan urns published by Orsi.<sup>2</sup> Our recent researches in the island have notably increased the ceramic examples, and some new classes of vases have come to light, such as that most special one of Camares, made known by Myres<sup>3</sup> and by me,<sup>4</sup> for which reason, in publishing my *Cretan Antiquities* in 1896, I thought the moment had arrived in which I might give an essay upon the succession of the various types of ceramic art which are represented in the island. But, naturally, the list was not complete, and the successive researches, especially of Evans and Halbherr, have greatly enriched it; and we may well believe that the soil of Crete reserves for us fresh revelations upon this point in the history of art. Wide<sup>5</sup> has the credit of hav-

<sup>1</sup> Fabricius, *Ath. Mitth.* XI, 1886, pp. 110 ff., pls. iii-iv; Haussoullier, *Rev. Arch.* XL, pl. 23; Furtwängler-Loeschcke, *Myk. Vasen*, pp. 22, 82.

<sup>2</sup> *Mon. Ant. pubbl. dall' Accad. d. Lincei*, I, pp. 202 ff.; cf. also Joubin, *Bull. Corr. Hell.* XVI (1892), pp. 295 ff.

<sup>3</sup> *Proceedings of the Society of Antiq.* 1895, pp. 351 ff.

<sup>4</sup> *Mon. Ant.* VI (1896), pp. 333 ff., pls. ix-xii.

<sup>5</sup> *Athen. Mitth.* 1897, pp. 233 ff.

ing called attention to a characteristic class of vases largely represented in Crete, in which survive decorative elements of the Mycenaean style. In these brief notes we shall have occasion to confirm this traditional perpetuation of the Mycenaean style in the art of Crete, where, as is natural, the ethnical influences of the North have not produced any radical innovation, but certainly a modification of the art which preceded them.

The necropolis of Erganos, as appears from the descriptions Halbherr has given of it, still belongs to the Mycenaean epoch. The tombs, although they are not the large *tholoi* of Peloponnesus, still recall altogether the tectonic system of these. And also in other parts of Greece, continental and insular, have been found Mycenaean domed tombs of modest dimensions and rude structure.<sup>1</sup> What is important to note is, that the rite of *crouched inhumation*—a practice surviving from the aeneolithic epoch—is maintained in the tombs of Erganos, as in other cities during the Mycenaean civilization.<sup>2</sup> In Crete the *tholos* shape, whether hemispheric<sup>3</sup> or in the beehive<sup>4</sup> form, had already been met with, but in tombs carved out of the rocks. Evans discovered *tholos* tombs at H. Georgios,<sup>5</sup> but he has not published a detailed description, so that we cannot compare them with those of Erganos. But while the tombs of H. Georgios are set into the walls of the city, the tombs of Erganos, from their position on the slopes of the mountain, may be compared with those of Milatos.<sup>6</sup>

Professor Halbherr has already described and reproduced, on PLATE VI, the contents of the best preserved tomb at Erganos. The small vase without ornament (No. 5) has no distinctive characters of epoch or style; but the three false-necked

<sup>1</sup> So in Gerenia in Laconia, Perrot-Chipiez, VII, p. 410; Eleusis, *ibid.* p. 418; for Athens, cf. *Δελτιον*, 1888, pp. 83, 170.

<sup>2</sup> Tsountas-Manatt, *Mycenaean Age*, p. 139; Blinckenberg, *Memoires de la Soc. des Antiq. du Nord*, 1896.

<sup>3</sup> "Tomb of Milatos," Orsi, 'Urne Cretesi,' p. 10 (in *Mon. Ant.* II).

<sup>4</sup> "Tomba di Messarà," *ibid.* p. 6.

<sup>5</sup> *Academy*, June 20, 1898, p. 513.

<sup>6</sup> See note 3.

amphorae (Nos. 1, 2, 3) belong, without doubt, to the most characteristic vases of the Mycenaean type. Special consideration is merited for the barrel-shaped jar or *situla* with a hemispheric cover (No. 4), because there were in it human bones. Its dimensions prove that the body, or at least a portion of it, was enclosed therein after being reduced to a skeleton, and hence it may be regarded as an ossuary, or distinct receptacle, for the bones or remains which had been already inhumed there.<sup>1</sup>

The custom of secondary sepulture, as still practised, ascends to the most ancient times, and we find examples of it everywhere.

The ossuary of such a form has no duplicate hitherto, either in Crete or elsewhere; it recalls to us, however, from its destination, the Cretan urns, which, whether they have served as receptacles in a secondary sepulture, as Orsi<sup>2</sup> supposes, or in a primary (crouched) entombment, as I think,<sup>3</sup> are always vessels destined to contain buried men, and were deposited, as it appears, in domed tombs; and that not always in Crete the vessels destined for this purpose were expressly fabricated according to ritual form, is proved by the example of the bathing-tub<sup>4</sup> and that of the *πίθοι* of the necropolis of Cydonia.<sup>5</sup> We see, then, that the Cretans were accustomed sometimes to make use of as ossuaries, vessels or recipients employed for domestic purposes, such as may have been also the *situla* of Erganos.

The style of the vases contained in the tomb of Erganos deserves attention, because, while some have a decided Mycenaean character, the *situla*, of which we spoke just now, though

<sup>1</sup> De Morgan, 'Origines de l'Egypte,' II, *Ethnographie préhistorique*, p. 211 (Wiedemann); Colini, 'Necropoli di Remedello,' in *Bull. di Pal. It.* 1898; Hoernes, *Urgesch. d. Menschen*.

<sup>2</sup> *Urne Cretesi*, p. 219.

<sup>3</sup> *Antichità Cretesi*, p. 345.

<sup>4</sup> Orsi, *Urne Cretesi*, pl. ii.

<sup>5</sup> Mariani, *Antichità Cretesi*, p. 203. The necropolis of El Argar offers an important example of the use of a *πίθος* as ossuary in the aeneolithic epoch. Cf. Siret, *Les premières ages du metal dans le S. E. de l'Espagne*, No. 245, p. 128; cf. also *πίθοι* of Ben Kōi; Perrot-Chipiez, *Histoire de l'art*, VI, p. 251; Virchow, *Alttrajanische Gräber und Schädel*, 1882, p. 9.

resembling the latter as to the ornaments,<sup>1</sup> already expresses the informing principle of the Geometric style.

Ossuaries with hemispheric lids, but without a handle, are common in the Cretan Geometric style.<sup>2</sup>

The other vessels of Erganos are the false-necked amphorae, which recall in general the type of those in the tombs of Anoja,<sup>3</sup> belonging to the third style of Mycenae.

As at Mycenae, so in Crete exists a transition type between the *tholos* tomb and the chamber sepulchre. It is represented in the necropolis of Panaghia.

The substitution of the Geometric style of pottery for the Mycenaean was in Crete, at least in some places, a gradual and not a sudden process.

This fact seems to me demonstrated by the necropolis of Courtes, although unfortunately the devastation and ruin wrought by the peasants only permit us to have imperfect and incomplete data.

The tombs in the necropolis of Courtes, in which the rite of inhumation and secondary sepulture seems to be still in use, or at least prevailing, have for the most part a different form from those of Erganos. They seem to be generally on the horseshoe ground-plan, but are built in an almost domed shape, so that they can be considered as a derivation more or less altered from the ancient *tholos* structure of Mycenaean type.<sup>4</sup> Only few of them, according to the restoration given by Dr. Taramelli, resemble the beehive tombs of Erganos. But the presence of iron, which at Mycenae appears at a very late period, and rarely,<sup>5</sup> is already an indication for dating the necropolis of Courtes; and even the pottery utensils collected

<sup>1</sup> The four-leaved cross (*Catal. ill. du Louvre*, I, 19, A 489) is a Mycenaean motive of Crete. Cf. Orsi, *Urne Cretesi*, pl. ii. The division into fields and the fishbone ornament in a Mycenaean vase of Siana: Gardner, *Ashmolean Vases*, 25.

<sup>2</sup> Cf. ossuary of Cnossus, *American Journal of Archaeology*, 1898, p. 256.

<sup>3</sup> Orsi, *Urne Cretesi*, p. 7.

<sup>4</sup> Tombs rudely constructed, of the Mycenaean epoch in Athens; cf. *Δελτίον*, 1888, pp. 83, 170.

<sup>5</sup> Tsountas-Manatt, *l. c.*, p. 321.

in the necropolis show that it has had its greatest development during the prevalence of the Geometric style.

There are represented, it is true, some vases whose form seems to be derived from the Mycenaean *Bügel-kannen*. Some vases or fragments of vases in animal forms find replicas in others met with in Mycenaean strata of Crete, Cyprus,<sup>1</sup> and elsewhere; others, of an indeterminate style, might be ascribed indifferently to the late Mycenaean epoch or the Proto-Hellenic period; but the great majority of the vases of Courtes belongs without doubt to the Geometric style peculiar to Crete, which finds comparison in the vases of Stavrakia and Anopolis,<sup>2</sup> as well as in the fine example from Prinià described by Orsi.<sup>3</sup>

To complete, then, the data for establishing the chronology of the necropolis, is added the fragmentary inscription published by Halbherr, which, in his opinion, can be assigned to the seventh century, and hence agrees with the chronology generally admitted for the Geometric style in Greece, which is assumed to have flourished in the eighth-seventh centuries B.C.

And now let us examine separately the principal and most characteristic vases which the tombs of Courtes have brought to light.

In PLATE VIII, No. 1, we have a kind of false-necked amphora, like another vase of late Mycenaean style, still inédited, now in the Museum of the Syllogos of Candia. The triangular ornament is common to both the Mycenaean and Geometric styles.<sup>4</sup>

PLATE VIII, No. 2. Another form derived from the false-necked amphora.<sup>5</sup>

<sup>1</sup> The analogy between the Cretan and Cypriote vases is made evident also by Orsi (*American Journal of Archaeology*, 1898, pp. 264 ff.).

<sup>2</sup> Wide, *l. c.*

<sup>3</sup> *American Journal of Archaeology*, 1898, p. 256.

<sup>4</sup> Conze, *l. c.* II a.

<sup>5</sup> Cf. Boeotian puppet, *Bullettino di Paletnologia Italiana* (Petersen-Pigorini), 1898, and *Tiryns*, pl. xi c. The zigzag ornament is common in the Geometric vases; cf. the Dipylon vase with the funeral procession and the vase from Anatalos, *Jahrbuch d. Inst.* 1887, pl. 3.

PLATE VIII, No. 3. Another modification of the false-necked amphora. The custom of putting strips across the neck is characteristic of the Mycenaean style.<sup>1</sup>

PLATE VIII, No. 4. Fragment of a vase of Geometric style in the shape of an animal, to be compared with the cover ending in a horse's head illustrated by Orsi and by me,<sup>2</sup> and with the small duck which we shall see in Fig. 1. It is characteristic of the Geometric style to cover a figure with ornaments; as in the statuette of Belgrade.<sup>3</sup> That kind of stirrup in the lower part of the body recalls the handles usual in the Geometric style;<sup>4</sup> it might also, however, be the tail of the animal. Among the circlelets which decorate the body, there is one adorned with the four-leaved rose, and another with a cross in the middle and two appendages to its periphery. These ornaments are of Mycenaean origin.<sup>5</sup> For the *svastika* common in Geometric vases,<sup>6</sup> see those from the Cretan cemetery of Anopolis.<sup>7</sup>

Another vase in animal form (Fig. 1). This is entire. Its dimensions are 0.30 m. in length and 0.16 m. in height. It is a motive common among the Cretan vases<sup>8</sup> and seems to be of Cypriote origin.<sup>9</sup>

<sup>1</sup> Cf. e.g. *Myk. Vasen*, form 68: cover with two crossed handles of *bucchero*; Furtwängler, *Berliner Vasen*, form 155, n. 1501; many examples in *Ilios*, p. 419. For the triangular ornament and for the cross of the handles, cf. Mycenaean vase from Cyprus; Ohnefalsch-Richter, *Kypros*, xcvi, 1 d. For the net-squares, cf. *Myk. Tongef.* V. 24; Lau, pl. i, n. 3 (Cyprian).

<sup>2</sup> Mariani, 'Antichità Cretesi,' *Mon. Ant.* VI, pl. xii, n. 62 = Orsi, *American Journal of Archaeology*, 1898, pp. 262 ff. 10. Cf. also pyxis from Athens; Perrot-Chipiez, VII, p. 183, fig. 68, like Masner, *Wiener Vasen*, pl. i, 31.

<sup>3</sup> *Anthropologie*, 1892, p. 238 = Perrot-Chipiez, VII, p. 188, fig. 70; cf. Boehlaue, *Boeotische Vasen*, figs. 26-28, and *Monuments Piot*, I, pl. iii (rams from the Amyclaeum); 'Εφην. 'Αρχ. 1892, pl. 3.

<sup>4</sup> Perrot-Chipiez, VII, p. 167, fig. 49.

<sup>5</sup> Cf. vases from Camares, *Mon. Ant.* VI, p. 339, n. 6 (cf. Orsi, *Urne*, pl. i, fig. 2); pp. 340, 348.

<sup>6</sup> Conze, iv, a, b; v, 4; vi, 1; Rayet-Collignon, pl. i and fig. 17.

<sup>7</sup> Orsi, *American Journal of Archaeology*, 1898, p. 258.

<sup>8</sup> From Axos; Mariani, 'Antichità Cretesi,' *Mon. Ant.* VI, tav. xii, n. 55; from Cnossos; Fabricius, *Ath. Mitt.* XI, 1886, pl. iii, n. 1.

<sup>9</sup> Pottier, *Vases du Louvre*, pl. 6 (Cyprian); specially A 56, A 68, and "cul de lampe," in Perrot-Chipiez, VII, p. 104; E. Robinson, *Catalogue of the Vases in Boston*, n. 159 (Cyprus); Ohnefalsch-Richter, *Kypros*, pl. xcvi, 6, 2.

PLATE VIII, Nos. 5 and 6 (this latter is marked *a* on the front and *b* on the back) are two large vases of Mycenaean style, reproduced by an oversight in too small proportions. The considerable capacity of the vessels is characteristic of the Mycenaean products of Crete.<sup>1</sup> Number 6 is like other Cretan and Mycenaean *craters*; and even the decoration, although not exclusively Mycenaean, finds examples in this style.<sup>2</sup>

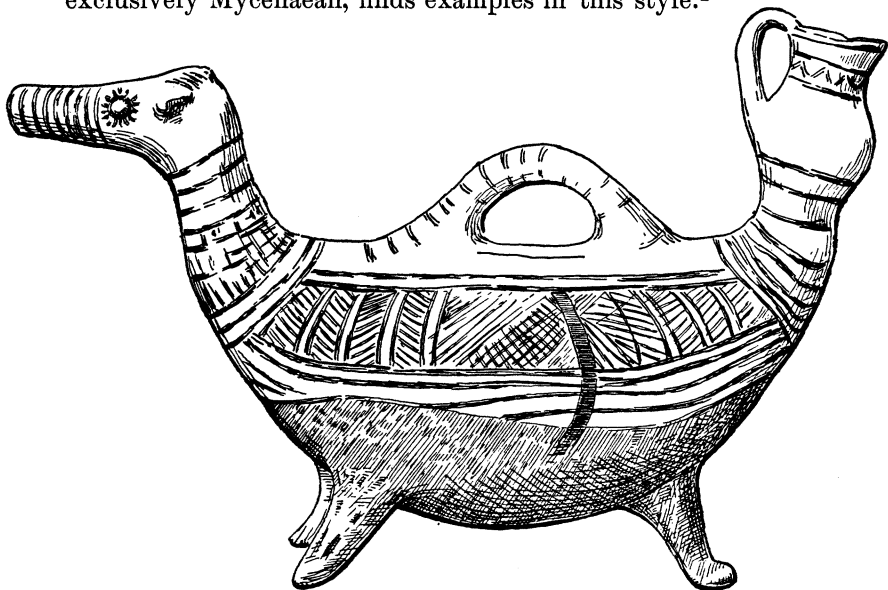


FIGURE 1. — VASE FROM COURTES.

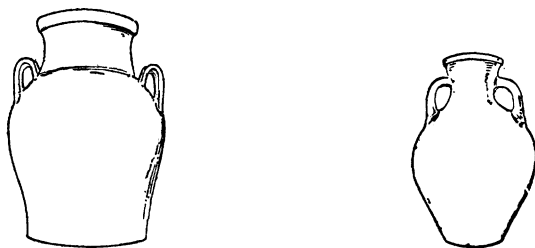
To the same group belong, as to form and size, the two unpainted vases published by Halbherr, Figs. 2 and 3 (above, p. 293).

Numbers 7–9 of PLATE VIII and 10–14 of PLATE IX represent a series of *oenochoe* and decanters, some with characteristic ornaments of the Cretan Geometric style. The forms Nos. 10 and 12, rather from their low horizontal handles to be called *ὑδρίσκαι*, have duplicates in Mycenaean vases.<sup>3</sup>

<sup>1</sup> Furtwängler-Loeschke, *Myk. Vasen*, p. 22.

<sup>2</sup> The edges of No. 6 are like *Myk. Vasen*, p. 80 (Cameiros). Vases simply decorated with parallel and rectangular concentric lines are also to be found among the Mycenaean ware. Cf. *Myk. Vasen*, xxxiii, 328.

<sup>3</sup> Cf. *Myk. Vasen*, ii, 14 (Ialysos).



FIGURES 2 AND 3.—VASES FROM COURTES.

In the vase No. 10 the regular distribution of the ornament in horizontal zones is characteristic of post-Mycenaean pottery.<sup>1</sup>

Whilst this vase presents us with a crowding together and yet a symmetrical work distinctly Geometrical, another (No. 13) with a few scattered ornaments, an animal and two *svastikas*, is very like a Cypriote vase,<sup>2</sup> in which, however, the animal is a quadruped, while in ours it seems rather a fish with curled fins, which recalls somewhat similar characteristics in the



Cretan vases of Camares<sup>3</sup> of the Mycenaean epoch, at the same time not extraneous to the style of Dipylon.<sup>4</sup> Animals badly drawn—not well-defined in form like these—are found in Mycenaean vases.<sup>5</sup> The greater part, however, of the decorative elements of these *oinochoae* belongs to the Geometric

<sup>1</sup> Boehlau, *Samos*, p. 62.

<sup>2</sup> Cesnola-Stern, *Cyprus*, pl. xciii, n. 3. Cf. Orsi, *American Journal of Archaeology*, 1898.

<sup>3</sup> Mariani, 'Antichità cretesi,' p. 340.

<sup>4</sup> See Rayet-Collignon, *Ceram.* p. 29, fig. 20.

<sup>5</sup> See *Myk. Vasen*, xc, 418 a; Furtwängler says: "Little animals like grubs." Cf. also the scorpion or the other little beast in the Geometrical ash-urn from Cnossos. Orsi, *American Journal of Archaeology*, 1898, p. 256; cf. vase from the Amyclaeum, 'Εφην. 'Αρχ. 1892, pl. iv, n. 2.

tradition. In No. 12 the zone of opposite triangles is common in Italic<sup>1</sup> and Greek<sup>2</sup> Geometric vases.

The zone of curvilinear lozenges or double ogives in No. 10 is Geometrical,<sup>3</sup> as also the lanceolated leaves<sup>4</sup> in the same; likewise the zone with zigzag on the neck of No. 7.<sup>5</sup> That in reticulated angles on the shoulders of the same vase is of the transitional style.<sup>6</sup>

Of the vertical lines of small angles (Nos. 10, 12, 14) we have already spoken, and for the zone of black and white alternate angles round the neck of the hydricke (No. 12), compare a Geometric amphora of Italy.<sup>7</sup>

As for the circlet with the cross (No. 14), besides what I have said as to the vase in the shape of an animal (No. 4), one may compare some Mycenaean vases,<sup>8</sup> some of the transitional,<sup>9</sup> and some of the Geometric styles.<sup>10</sup>

A quantity of other vases of Courtes, representing slight varieties of this form and these decorations, are found in the collection of the Syllogos.

Number 15, and another vase like it but not figured here, represent two amphorae with ornaments which belong to the transitional stage between the Mycenaean and the Geometric styles.<sup>11</sup>

Amongst the vases of Courtes figure also *stamnoi* like large bowls, with ornaments which are always of the Geometric style. There are found among them besides:

<sup>1</sup> Bochlau, *Die Ornamentik der Villanova Periode*.

<sup>2</sup> Cf. animal from the Amyclaeum, 'Εφημ. Ἀρχ. 1892, pl. 3, n. 1, 1 α (late Mycenaean), and bird-vase from Cyprus; Ohnefalsch-Richter, pl. xcvi, 6.

<sup>3</sup> Conze, V, 5; Perrot-Chipiez, VII, p. 171, fig. 155 (Dipylon); Chytra from Curium, Rayet-Collignon, fig. 18; Pottier, *Louvre*, pl. 7, A 105 (Geometrical Cypriote), and urn from Cnossos; Orsi, *American Journal of Archaeology*, 1898, p. 257.

<sup>4</sup> Perrot-Chipiez, VII, p. 171, fig. 55.

<sup>5</sup> Conze, ii a.

<sup>6</sup> *American Journal of Archaeology*, 1898, p. 252, fig. 2.

<sup>7</sup> Pottier, *Louvre*, pl. 30, n. D, 57.

<sup>8</sup> *Myk. Vasen*, pl. xxviii.

<sup>9</sup> *American Journal of Archaeology*, 1898, p. 258, fig. 5.

<sup>10</sup> Conze, vi, 5; x, 2.

<sup>11</sup> *Myk. Vasen*, pl. xxxvii, 382 (from Mycenae); Geometrised, xxxviii, 393.

Some *skyphoi* like the crater of Prinià published by Orsi ;<sup>1</sup> and one of them preserves the cover with a handle of absolutely Geometric character.

Sundry vases, amphora-shaped with a wide mouth, the ornament of one of which is the same as that of our vase, PLATE IX, No. 16.

Two globular vases, one of which is adorned with simple fine stripes and broad bands with an empty zone round the middle of the body; the other in a similar manner, but with a double zone saw-tooth ornament in place of the vacant middle zone.

Two or more vases of the cyathus form, already existing among the Mycenaean.<sup>2</sup>



FIGURE 4.—GLOBULAR VASE FROM COURTES.

A globular vase with a wide mouth and two vertical handles, 0.13 m. high, 0.47 m. in circumference, adorned round the body with a zone of concentric semicircles placed above three parallel stripes<sup>3</sup> (Fig. 4).

Two corpulent vases, wide-mouthed and with lip turned over, and two vertical handles. They are not very dissimilar in shape to the crater, and have a height, the one of 0.28 m., the other of 0.17 m. (Figs. 5, 6).

In the first the ornament of simple zones is round the body ; in the second, in vertical stripes. It occupies the neck and shoulders.

Two vessels in form of *prochous*, one of which, figured at PLATE IX, No. 16, with an arched handle (height, 0.11 m.; circumference, about 0.28 m.). Type not unknown to Mycenaean pottery.<sup>4</sup>

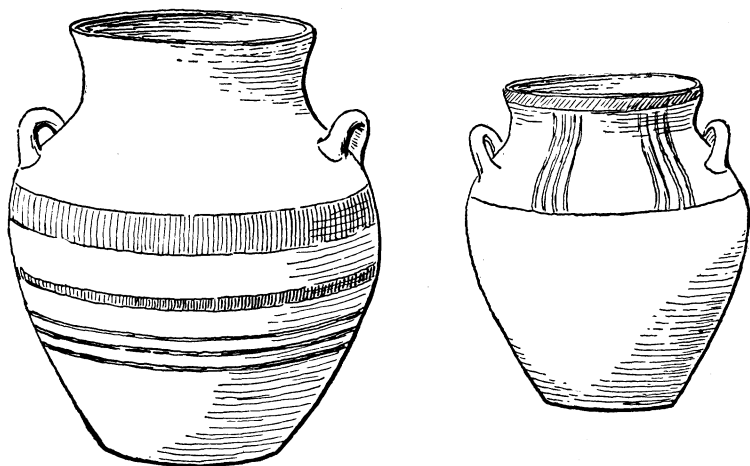
<sup>1</sup> 'Antichità Cretesi,' *Mon. Ant.*, VI, xii, 60 = Orsi, *American Journal of Archaeology*, 1898, p. 252 ; and Wide, fig. 14, 14 a ; cf. skyphus from Ialysos, *Myk. Vasen*, 2, 17, and the vases from Mycenae, xxviii, 241, 242, 237 ; xxx, 276.

<sup>2</sup> *Myk. Vasen*, 246 (Mycenae).

<sup>3</sup> Cf. PLATE IX, No. 15.

<sup>4</sup> *Myk. Vasen*, xi, 66, xxi (Ialysos), and xxi, 154 (but with narrow neck), 37 ; cf. Ohnefalsch-Richter, *Kypros*, 16, b, etc.

A spherical vase on three feet; height, 0.17 m., with wide mouth and a ring handle (Fig. 7).



FIGURES 5 AND 6.—CRATER-SHAPED VASES FROM COURTES.

This is an archaic form represented among the Trojans and like the Cypriotes.<sup>1</sup> Cypriote is also the type of the following vase (Fig. 8).<sup>2</sup> But this form prevails also in the Geometric style.<sup>3</sup>

This other, Fig. 9, a little receptacle of 0.08 m. in height, is a prototype of the Corinthian *bombylia*.

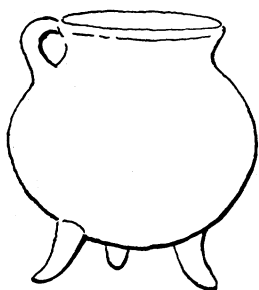


FIGURE 7.—VASE WITH FEET FROM COURTES.

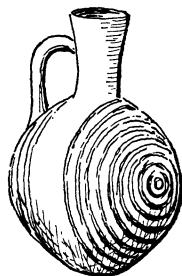


FIGURE 8.—VASE OF CYPRIOTE TYPE FROM COURTES.

<sup>1</sup> Cf. Perrot-Chipiez, VI, fig. 66, p. 252, and animal-bodied vase described above.

<sup>2</sup> Height 0.19 m. Cf. Furtwängler, *Berliner Vasen*, form n. 74; cf. *Myk. Vasen*, ii, 13 (Ialysos); Masner, *Wiener Vasen*, n. 26 (Cyprus).

<sup>3</sup> Cf. oenochoë; Conze, v, 2.

PLATE IX, No. 17, is a hemispherical bowl adorned with stripes, resembling the covers of the Cretan ossuaries, whether of the transition or of the Geometric style.<sup>1</sup>

Lastly, I will mention a characteristic fragment which might be the knob of a cover of a vase in Geometric style, of a common kind, especially in the Boeotian pottery<sup>2</sup> (cf. Fig. 10).

As Wide<sup>3</sup> remarks, day by day the fact is more and more confirmed that every Greek region has had its own peculiar development of the Geometric style; or rather, I would say that each Hellenic town has produced a local style in the direction of Geometric decoration. And already I seem to see the



FIGURE 9.—SMALL VASE FROM COURTES.

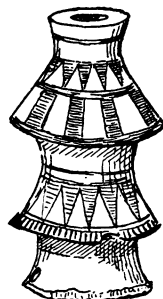


FIGURE 10.—FRAGMENT OF VASE OR COVER FROM COURTES.

Cretan Geometric type unfolding itself, however premature it may be to attempt to determine its characteristics. For the rest, it can already be asserted that in the Cretan Geometric style, a large share of the artistic Mycenaean patrimony has been preserved; the same Geometrical elements of decoration already existed in great part in the style preceding and in the insular style;<sup>4</sup> what is new is the predominance of these ele-

<sup>1</sup> Cf. *American Journal of Archaeology*, 1898, pp. 256, 260.

<sup>2</sup> Cf. oenochoë: *Bulletin de Corr. Hell.* 1895, p. 275; chytra from Curium; Rayet-Collignon, fig. 18; Boehlau, *Boeotische Vasen*, fig. 31; Willisch, *Altkorinthische Tonindustrie*, pl. i, 3, 9 (Proto-Corinthian).

<sup>3</sup> *Jahrb. d. Inst.* 1897, p. 196.

<sup>4</sup> For the Geometric type in the islands cf. Boehlau, *Samos*, p. 78. For the affinities with Cypriote ceramics, besides what we have said in the present article, cf. Orsi, *American Journal of Archaeology*, 1898, p. 264.

ments over the animal and vegetable forms and the geometrical tendency in decorative combinations.

This being understood, it remains now to study a question which will not be solved until the material for it be notably increased, and we are acquainted with that in other centres of the island and beyond it ; <sup>1</sup> since, as in the Cretan dialect, we note gradations determined by ethnical prevalence in the various regions, so in the ceramic painting it remains to be seen whether the Geometric style may have had a more full development in the towns more greatly Doricized.

As to the chronology of the vases of Courtes, we have expressed the view that they may go back to the seventh century B.C.; to a later date I do not think they can be assigned ; because there is not a trace in them of orientalizing elements, as in the Rhodian, Melian, and other vases, and their decoration has not yet, as in the vases of Dipylon, felt the attraction of figured representations.<sup>2</sup> Now, however slow the development of Cretan civilization may be supposed to have been, it cannot be denied that Ionia, Rhodes, and Egypt would in the seventh and sixth centuries have exercised some influence in the orientalizing sense upon the style of Cretan art. The fact also that the vases of Courtes possess a peculiar individual aspect excludes the possibility that they were imported. And the foregoing history of ceramic art in the island which produced the vases of Camares, the Cretan urns, and the vases of Cnosos, authorizes the belief that the ceramic tradition also flourished during the epoch succeeding.

LUCIO MARIANI.

ROME, 1899.

<sup>1</sup> Greatly to be desired is the publication of the Geometric vases of Thera (*Arch. Anz.* 1897, pp. 78 ff.), which, according to Dragendorff, represent a still more advanced stadium than the Cretan (p. 79).

<sup>2</sup> Cf. the Boeotian vases without figures which are more ancient than those with animals ; Boehlau, 'Böotische Vasen,' *Jahrbuch d. Inst.* 1888.



No. 1



No. 2



No. 4



No. 3

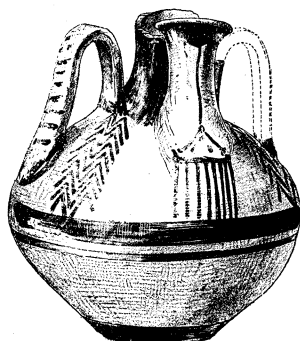


No. 5

MYCENAEAN VASES FROM THE NECROPOLIS OF ERGANOS



No. 1



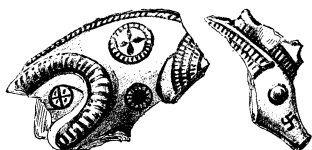
No. 2



No. 3



a



No. 4



b  
No. 6



No. 5



No. 7



No. 8



No. 9



No. 10



No. 12



No. 11



No. 13



No. 14



No. 15



No. 16



No. 17